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ABSTRACT

A discussion of some occurrences of metaphor in Modern Greek is intended to offer insight to foreign language teachers on the handling of the phenomenon in classroom instruction. Some implications for machine translation are also suggested. First, a brief theoretical account of metaphor points out that metaphor occurs in nearly all discourse and is pervasive in daily life, language, and thought. Attention is focused on cases in which metaphor appears in nouns and adjectives. Data from Modern Greek are then compared with the English equivalents. Questions concerning the teaching of metaphor in foreign language classes are addressed, including whether, why, how, and when it should be introduced. It is concluded that metaphor has the power to create solidarity and sensitize students to individual and cultural differences and similarities. (MSE)

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METAPHOR IN FOREIGN LANGUAGE TEACHING: EVIDENCE FROM MODERN GREEK*

Abstract

Η μεταφορά πάντα παρουσίαζε προβλήματα στη διδασκαλία και στην εκμάθηση μιας ξένης γλώσσας. Στο άρθρο αυτό γίνεται μια σύντομη θεωρητική συζήτηση για τη μεταφορά στη γλώσσα, παρουσιάζονται αναλυτικά, παραδείγματα από τα νέα ελληνικά, όπου η μεταφορά εμφανίζεται σε ουσιαστικά και επίθετα και συζητιούνται τα προβλήματα που προκύπτουν. Αναφέρονται ακόμη μερικές οδηγίες για τη διδασκαλία της μεταφοράς.

Σκοπός του άρθρου είναι να ευαισθητοποιήσει τον Έλληνα ή αλλοδαπό δάσκαλο της νέας ελληνικής ως ξένης γλώσσας, ώστε να διδάξει τη μεταφορά με αποτελεσματικό τρόπο. Επίσης το άρθρο αυτό μπορεί να αποδειχτεί χρήσιμο σε επιστήμονες που ασχολούνται με την αυτόματη μετάφραση από και προς τη νέα ελληνική γλώσσα.

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Metaphor has always presented difficulties in foreign language teaching and learning,due to the fact that quite often there is not a 1:1 correspondence of metaphors in languages. This paper aims at discussing various instances of the occurrence of metaphor in Modern Greek and hopes to offer some insights for the native or non-native foreign language teacher into handling this phenomenon in class in a more satisfactory way. It may also be useful to people involved in machine translation from and into Modern Greek.

We hope to achieve our aim by presenting a brief theoretical account of metaphor,by pointing out that metaphor permeates the entire range of linguistic activity,i.e. nearly all discourse (Goodman,1978: 179) and thus is pervasive in everyday life,language and thought (Lakoff and Johnson.1980: 3), and by discussing cases where metaphor appears in nouns and adjectives leaving additional occurrences of metaphor in sentences (cases of predicative metaphor) and in discourse to be discussed in a future paper.

Our data from Modern Greek will be compared with their English equivalents since English is the common language we use in our multi-lingual classes for adults in the School of Modern Greek.

Our final point will be that of metaphor's power to create solidarity and to sensitize students towards globalism,thus helping the creation of international understanding and peace.

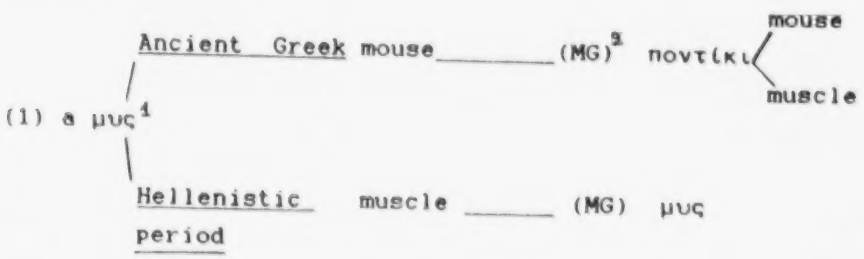
As Cohen (1978: 1) says "the respectable road to the study of metaphor was blocked until recently". For a long time it has been thought that metaphor is present only in literature and that its character is only

ornamental,its aim only to create an aesthetic effect . If this were true,then we would not be justified so much in our concern for the teaching of metaphor to foreign language learners,since the purpose of foreign language teaching is not primaliry the enjoyment of literature but the achievement of everyday communication. However,in addition to metaphor being present in everyday communication it has been recognized that at least certain metaphors "partake of meaning and truth" (Cohen,1978: 5) and "participate fully in the progress of knowledge " (Goodman,1978: 175).

As a result of its new-found respectability metaphor now presents a multi-disciplinary character and occupies the minds not only of rhetoricians and philosophers as it has been done for centuries,but also of other people involved in several disciplines.

For working purposes we will assume the categorisation of metaphor suggested by Dimitracopoulou and Mozer (1990). They dinstinguish three categories of metaphors: extinct,dormant and novel.

Under the label "extinct" Dimitrakopoulou and Mozer place metaphors which do not reveal themselves as metaphors unless the user and the recipient have special knowledge and can interpret them as such. Consider example (1)a:



Under extinct they also place cases of totally fossilized metaphors like the one in (1) b:

b τα τίναξε <s/he shook them>[3] s/he died

and also uses of prepositions and adverbs, mainly of place.

The label "dormant" covers metaphors that have acquired a conventional meaning. As a result of this, it is not always obvious, to both interlocutors, that they are being used metaphorically, but their metaphorical character can be recovered without difficulty. These metaphors create a stronger impression on the recipient than their corresponding literal expressions, even in cases where the metaphor is quite common like the expressions in (2):

(2) a μαύρος χρυσός <black gold> black gold, petroleum
b χαζοκούτι <silly box> goggle box, television
c τσιμεντούπολη <cement city> concrete jungle

The third category covers the novel metaphors, those whose metaphorical meaning in not conventional at all and which create a stronger impression than all the other metaphors on the recipient. Consider the examples in (3):

(3) a Πέτρινα χρόνια Stone Years
(title of a film by Pantelis Voulgaris)

b Η αρχιτεκτονική της Ελλάδας που οικοδομείται τώρα..
The architecture of Greece which is being constructed now...

(T.V. news, ET 1, 21/1/90, 9 p.m.)

These are the metaphors that "participate fully in the progress of knowledge" (Goodman,1978: 175).

One might imagine that the categories of extinct and dormant metaphors are finite and that only the category of novel metaphors in productive. However,it will be better if we consider these categories as points on a continuum,where the distinctions are not completely clear,the boundaries between the categories being loose. Diachronically examined,metaphors display a mobility from right to left on the continuum,because of frequent and sometimes careless use. Extinct metaphors appear on the left,dormant somewhere in the middle and novel metaphors on the right. This is the case with the metaphors in examples (4) a and b.

(4) a Παραλάβαμε καμένη γη.<We have received burnt land>
We have received scorched earth

b το χρονοντούλαπο της ιστορίας <the time-closet of history> history in cold storage

which have been very popular during the last decade. They were definitely novel metaphors in 1981,when they first appeared in Greek as metaphors of political discourse. They are not understood as novel metaphors any more.

The above described situation holds for native speakers. When it comes to foreign learners the situation is quite different. When an extinct or dormant metaphor is presented to the foreign learner for the first time,if positive transfer from mother tongue or other languages that he knows,does not take place and he does not recognize the metaphor,it may strike him as novel,but later when acquisition takes place the metaphor is placed

in its proper position on the continuum. And if the learner forgets the metaphor,when he is exposed to it again,the same process starts all over,only it takes place much quicker.

Let us now examine metaphors where a noun and/or an adjective are used metaphorically. Consider first the examples in (5):

(5) a συμπόσιο
symposium
- a. a convivial meeting for drinking, conversation (and intellectual entertainment)
- b. conference for discussion of a subject

b χορός
- a. chorus
- b. dance

c δίσκος
- a. discus
- b. tray,record,disc

d μούσα
- a. muse
- b. source of inspiration

These examples are all instances of extinct metaphors, that is,the metaphors here are beyond resuscitation and go totally unnoticed. One could say that the foreign learner could learn the b meanings of the above examples as second meanings of the corresponding words and not as metaphorical meanings. However,it is a good idea to explain the metaphors to our foreign students,first because normally after such an explanation they are able to remember the lexical items more easily,and second,this is a point presented elsewhere in 1984[4], it provides a good opportunity for the theacher to present his students with elements of the new culture.

Let us now consider the examples in (6):

(6) a το μάτι της κουζίνας <the eye of the cooker>
cooking ring

b αβγά μάτια <eyed eggs> fried eggs

c τα δόντια της χτένας the teeth of the comb

d το δόντι του κτιρίου <the tooth of the building>
the wing of a building

e το πόδι του τραπεζιού <the leg of the table>
table leg

f το ποδαράκι της ραπτομηχανής
<the little leg of the sewing machine> presser foot

g ένα φις με δύο ποδαράκια
< a plug with two little legs> a two-pin plug

h τα τρία πόδια της Χαλκιδικής
<the three legs of Halkidiki>
the three fingers/peninsulas of Halkidiki

i η γαρίδα (γλυκό) <shrimp (a sweet) > an almond sweet having the semi-circular shape of a shrimp

j η μαργαρίτα της γραφομηχανής
<the daisy of the typewtiter > daisy wheel
k η χελώνα της Δ.Ε.Η. <the turtle of the electric company> electricity metre cover
l η μπαταρία του μπάνιου <the battery in the bathroom> bath tap with shower fitting
m ο καβαλάρης για ντοσιέ <rider for files>
a device that separates the sheets in a file according to subject

In general metaphor originates in people's ability to perceive one thing in terms of another and requires a certain amount of imagination to be created. In (6) a to j the creation of metaphor is based on a similarity of appearance, in (6) K and l it is based on a similarity of function (K protects and l supplies) and in m it is based an a similarity of action (it rides).

For many of the Greek native speakers most of the above examples are cases of catachresis, (Greek: κατάχρηση), as defined by Black (1981: 69), "the use of a word in some new sense in order to remedy a gap in the vocabulary". However, in some of the above cases a literal word in also possible. So we can have εστία for μάτι κουζίνας, τηγανιτά αβγά for αβγά μάτια, χερσόνησος for πόδι της Χαλκιδικής. The choice of one over the other is a matter of style. The metaphorical expression usually signals informal style.

In catachresis words lose something of their, metaphorical force through overuse. We would thus, place instances of catachresis under extinct metaphors. However, a speaker of a language, native or foreign, may create a new metaphor on the basis of the already existing one as in (6) d (το δόντι του κτιρίου)

8

and (6) g <u>ένα φις με δύο ποδαράκια</u> and in such cases the newly created metaphor could be classified as dormant or even novel metaphor.

The fact that most of these metaphors can be literally drawn provides the class with an interesting activity, which in its turn provides entertainment and relaxation.

Let us turn now to an interesting point on catachresis. Look at the examples in (7):

(7) a το κλειδί της πόρτας <the key of the door>
door key
b το κλειδί της κονσέρβας <the key of the tin>
tin-opener
c το κλειδί του μπουκαλιού <the key of the bottle>
bottle opener
d το κλειδί του υδραυλικού <the key of the plumber>
spanner
e το κλειδί του σολ <the key of sol> treble clef
f το κλειδί της επιτυχίας <the key of success>
the key to success

All the objects in (7) are used to open something. However, there is a distinct difference between (7) b, c, d and even e on the one hand, and (7) f on the other. The metaphor in (7) f creates a much stronger impression on the recipient than the previous four metaphors. And it seems that (7) a to e are the literal uses of the expression, what Trantafyllides (1967: 15) calls "extended literal meaning" (Greek: απλωμένη κυριολεξία), and only f is the metaphorical. Black (1981: 69) gives the following explanation: Catachresis fills gaps in the vocabulary by putting "new senses into old words". And if it "serves a

genuine need,the new sense introduced will quickly become part of the literal sense [...]. It is the fate of catachresis to disappear when it is successful". So what has happened to examples (7) b to e is exactly that the metaphor goes unnoticed,because the new senses introduced have become part of the literal sense,leaving the role of true metaphor only to (7) f.

We will now examine the examples in (8):

(8) a	το κλαδί του δέντρου the branch of the tree	κλάδος βιομηχανίας a branch of industry	
b	τα δίχτυα του ψαρά <fisherman's nets> fishing nets	δίκτυο κατασκοπίας <espionage network> intelligence/spy network	
c	τραπέζι table	τράπεζα bank	τραπέζιο trapezoid
d	ψηλός άνθρωπος a tall person	ομάδα υψηλού κινδύνου high-risk group	
e	κρύο φαγητό a cold meal	ψυχρός άνθρωπος/πόλεμος a cold person/war	
f	ζεστός καφές warm coffee	θερμά συγχαρητήρια warm congratulations	
g		θερμή υποδοχή a warm welcome	
h	ζεστή φωνή	a warm voice	

i	ζεστό χρώμα	a warm colour
j	μαλακός καναπές a soft sofa	ήπιο πολιτικό κλίμα calm political climate
k	μαλακός/ήπιος καιρός	mild weather
l	μαλακός/ήπιος άνθρωπος	gentle person
m	μαλακός/ήπιος χαρακτήρας	mild/gentle character

In Ancient Greek and Katharevousa only one form was used for both the literal and the metaphorical meanings. In Modern Greek we use the Ancient Greek form to carry the metaphorical meaning and a further Modern Greek form with the same stem as the Ancient Greek word to carry the literal meaning as we see in (8) a to d.

In examples (8) e to m the two underlined words have totally different forms,but again the literal word is a word of Modern Greek and the metaphorical has the form of the Ancient Greek word. In addition to this we can also see that in K,l and m both forms may collocate with the same nouns.

From the above examples it is obvious that in English we may -as in (8) a,e,f,g,h, and i- or may not -as in (8) b,c,d and j- have the same word for the literal and the metaphorical meaning. In (8) k,l and m we see that while both forms i.e.,μαλακός and ήπιος are possible in Greek,in English we may have mild or gentle but not soft. It,therefore,seems that ήπιος καιρός,άνθρωπος and χαρακτήρας are trying to become "part of the literal sense"according to Black's (1981: 69) opinion on catachresis that we mentioned before,whereas in English

this procedure has not yet begun and may never do so. The situation is quite complicated for the foreign learner of Modern Greek,and the teacher should be the one to decide if,when and how he will teach these collocations effectively.

Metaphors are included in the jargons of many disciplines and professions. Some of these metaphors are highly technical,others are quite colloquial. We have samples of such metaphors here,i.e. (9) from Medecin,(10) from Dentistry,(11) from building construction and (12) from Oenology:

(9) a το μήλο στο μάγουλο <the apple on the cheek> cheek bone
b το καρύδι <walnut> Adam's apple
c οι αμυγδαλές <almond-like objects in the throat> tonsils
d το τύμπανο του αυτιού <the drum of the ear> tympanum,eardrum
e η σφύρα του αυτιού the hammer of the ear
f ο άκμωνας του αυτιού the anvil of the ear

(10) a η γέφυρα bridge
b η κορόνα or
c η στεφάνη <wreath>) crown

(11) a κούτελο <forehead>
b δόντι <tooth>
c δάγκωμα <bite>
d πέλμα <sole>
e το μαξιλάρι του νεροχύτη <the pillow of the sink> draining board

(12) a το σώμα του κρασιού <the body of the wine>
b η μύτη του κρασιού <the nose of the wine>
c μακρύ κρασί <long wine>
d στιβαρό κρασί <robust wine>
e η πλούσια γεύση του κρασιού the rich taste of wine

A lot of proper names from history,religion,literature and contemporary life are used metaphorically. This is what traditional grammar calls "σχήμα κατ'επέκτασιν" (trope by extension). Consider the examples in (13):

(13) a Είναι πάμπλουτος! Κροίσος σου λέω!
He is extremely rich! He is a Croesus,I tell you!
b Μην του έχεις εμπιστοσύνη,Ιούδας είναι σε προειδοποιώ!
Don't trust him; he is a Judas,I am warning you!
c Για Ωνάση με πέρασες και μου ζητάς τόσα δανεικά;
What do you think I am,Onassis,and you are asking me to lend you so much money!
d 'Εχουμε κι εμείς έναν μικρό Κοσκωτά στον κύκλο μας.
We have a small scale Koskotas in our circle as well.
e Η επιχείρησή του είναι πακτωλός.
His business is very profitable.

The interpretation of such metaphors depends heavily on cultural Knowledge and this gives the teacher another chance to teach certain cultural points.

Occurrences like these cannot be found in a dictionary. They are spelt with a capital letter,that is, they hold onto their proper noun status. However,the

Institute of Modern Greek Studies of the University of Thessaloniki is thinking not only of including them in its forthcoming dictionary,but of spelling them with a small letter as well. If this happens they will acquire a common noun status like <u>πακτωλός</u> has already done in (13) e.

Metaphor also occurs in compound adjectives,nouns and verbs. Consider examples (14) to (19)[5].

(14) a σιδεροκέφαλος[6] <iron head> very healthy
b φεγγαροπρόσωπος <moon face>
having a round face like the moon
c λιονταρόψυχος <lion soul> brave

(15) a φαρμακομύτης <poison nose> malicious,envious
b φαρμακόγλωσσος <poison-tongued>
malignant,malevolent

(16) ελαφρόμυαλος <light-minded> superficial,shallow

(17) αγριοκάτσικο <wild goat> lit: wild goat
met: unsociable,rude person

(18) a ηχοχρώματα <sound colours>
shades of sound in music
b σπιτόγατος <house cat> a stay-at-home,a home bird
c κρασοπατέρας <wine father> boozer,great drinker
d διαβολογυναίκα <devil woman> evil/witchy woman

(19) λαγοκοιμάμαι <to sleep like a hare>
to sleep lighty,to drowse

As Trantafyllidis (1975: 32) observes in (14) both terms of the compound adjectives are used metaphorically. In (15) only the second and in (16) only the first term is used metaphorically. None of the above adjectives can be used literally. In (17) the noun can be used both literally and metaphorically,but the nouns in (18) can only be used metaphorically. Verbs can also be used metaphorically as in (19).

Let us now look at the following three examples where a noun is qualified by an adjective used literally in (20) but metaphorically in (21) and (22)[7].

(20) a τρυφερά φύλλα
tender leaves

b βράχος ασάλευτος
immovable rock

c σιδερένια πόρτα
iron door

d θηλυκό σπουργίτι
female sparrow

(21) a τρυφερά λόγια
tender words

b πίστη ασάλευτη
unshakeable faith

(22) a σιδερένια χέρια
<iron hands>
with a hand of iron

b θηλυκό μυαλό
<female mind>
female intelligence

(23) a σιδερένια δύναμη
iron strength

b θηλυκή εξυπνάδα
female intelligence

The nouns in the literal uses of (20) are all concrete mouns; in (21) where they are used metaphorically they are both abstract nouns,and in (22),although it includes metaphorical uses,the nouns are concrete,contrary to what we would have expected. The conclusion that we can arrive at is that,usually a concrete noun is used in literal expressions as in (20),an abstract noun is used in metaphorical expressions as in (21) (remember (7) f το κλειδί της επιτυχίας),and concrete nouns with abstract meanings are also used in metaphorical expressions,as in (22). In (22) we can replace the concrete nouns χέρια and μυαλό respectively,as we can see in (23). Thus,abstract nouns are now used in the metaphorical expressions of (22). In (23) the two adjectives are only used metaphorically,whereas in (22) both the adjectives and the nouns are used metaphorically.

Now look at the examples (24) a to d and put yourselves in the position of a foreigner learning Modern Greek:

(24) a	πεπόνι μπανάνα	<melon banana>
b	ακτινίδιο μπανάνα	<kiwi fruit banana>
c	αγγουράκι αμύγδαλο	<small cucumber almond>
d	φασόλια μπαρμπούνια	<string beans red mullets>
e	μαλλιά μπανάνα	<hair banana>
f	πρόσωπο παντζάρι	<face beet-root>
		a face as red as a beet-root

What is he supposed to understand that the street market trader is selling? Melons and kiwi fruit or bananas,small cucumbers or almonds,string beans or red mullets? Well,he is left to figure it out by himself and this is not very

difficult because the information will be derived from the situational context.

However,it is not always easy to interpret these metaphors because,as Τsantafyllides (1978: 184) points out,only one property,of the literal expression is transferred to the metaphorical expression and it is not always easy to find out which one,especially if culture or knowledge of the world do not help,as in the case of ακτινίδιο μπανάνα,since kiwi fruit is still quite new in Greece. In the above examples the metaphors are based on a similarity of appearance,texture or fragrance.

One can come across additional "schizophrenic" occurrences of metaphor in the following examples,

(25) a Ο καφές είναι φαρμάκι.
The coffee is poison. (i.e. extremely bitter)

b Αυτή δεν είναι ταβέρνα είναι φαρμακείο.
This is not a tavern; it's a pharmacy.
(i.e. extremely expensive)

c Το μωρό τους είναι ένας άγγελος.
Their baby is an angel. (i.e.extremely beautiful)

d Ο Πέτρος στη δουλειά του είναι σκυλί.
Peter is a dog when it comes to his work.
(i.e. he works extremely hard)

where the truth conditionality of (25) c and d may even be challenged.

As Thavoris (1966) observes cases like the above may function in the same way that the absolute superlative of certain adjectives and adverbs does. In our examples the

underlined words may be used in the place of the absolute superlative of the adjectives bitter,expensive,beautiful and the adverb hard,respectively.

As Black (1979: 33) would say,to interpret the sentences in (25) "the metaphor thinker" would have to apply "concepts that yield discovery" in order to perceive coffee,for example,in terms of poison. He would also have to put in "imaginative effort" (ibid.,p.34) to arrive at the intended interpretation.

And now let us examine a final group of examples with adjectives that are used metaphorically as in (26):

(26) a σιδερένια θέληση <iron will> a will or iron
b σιδερένια κυρία[8] <iron lady> Mrs Thatcher
c σιδερένια δεσποινίς <iron Miss> the Eiffel tower
d τυφλή μεταφορά γνώσεων blind transfer of Knowledge
e χοντρά λεφτά <fat money> a lot of money
f άψογος,σοβαρός,ατάραχος φίκος
faultless,serious,calm rubber plant
from G.Ioannou's Sarcophagus
g άγουρο μυαλό unripe/green mind
from K.Varnalis's The True Apology of Socrates
h χρυσή ακρογυαλιά golden coast

i χρυσός άνθρωπος <golden person>
a person with a heart of gold
j χρυσή μυρωδιά golden smell
form D.Elytis's Diary of an Unseen April
k στενός φίλος <narrow friend> close friend

We would characterize (26)a as a dormant metaphor. (26)b is also a dormant metaphor now,but when it first appeared it was a novel metaphor implying a specific

individual,i.e. Mrs. Thatcher. (26)c is a translation from French implying the Eiffel Tower and would not be appropriately interpreted by the majority of Greeks. (26) d,e,f and g would be novel metaphors and the fact that two of them are created by writers is no coincidence. The case with (26) h,i and j is interesting. The same adjective,i.e. χρυσός is used metaphorically in all three cases,but because of the nouns that it collocates with,it gives dormant metaphors in h and i and a novel,fresh and interesting,even stunning metaphor in (26) j. In (26) k we see that the two languages conceive friendship in a similar way -both narrow and close require little space- but each one of them realizes the concept in (26) k using a different lexical item,i.e. Greek uses narrow and English close.

So far we have discussed the tripartite categorisation of metaphor,explaining that extinct,dormant and novel metaphors appear on a continuum and that through overuse they move to the left of the continuum. We have also discussed instances of metaphorical uses of nouns and adjectives.

To conclude,a note on the teaching of metaphor. A foreign language teacher is faced with the following questions:

1. Should we teach metaphor or let the students find out for themselves how to deal with them?
2. If yes,then why should we teach it?
3. How should we teach it? By treating extinct and dormant metaphors as regular lexical items of by treating them in any particular way? And how about novel metaphors?
4. When should we teach it?

5. What exactly and how much of metaphor should we teach?

To turn to the first question: "Should we teach metaphor or not?" In presenting here several instances of the occurrence of metaphor we have established that it is a complicated phenomenon,and that students should not be left helpless. One of the problems the foreign learner is faced with is the appearance of metaphor in the dictionary. Extinct and dormant metaphors may be found in dictionaries,lists of idiomatic expressions or thesauruses. However,even here the situation is confusing,because some meanings may be found and others not. So it is in the hands of the teacher to guide his students and provide them with appropiate clues for the interpretation of metaphor in each case.

Our second question is "Why should we teach metaphor?" Well,because it is present everywhere even in legal language to some extent. It is important for the student to be able to understand extinct and dormant metaphors and also interpret novel metaphors. In addition to this,the foreign learner should become competent in using extint and dormant metaphors and also in creating his own novel metaphors,if he wants his communicative competence to approach that of a native speaker's,that is if he aims at perfection.

Our third question is "How should we teach it? The tripartite categorisation of metaphor is quite useful here. In teaching,it is a good idea to treat extinct and dormant metaphors in a similar way and novel metaphors in another way. Extinct and dormant metaphors may be treated as literal lexical items. In addition to this,when the derivation of a metaphor is explained it is very likely that the student will remember the connection and will not treat metaphor as a totally

arbitrary expression. It is also useful for the student to be encouraged to find the corresponding word or expression in his mother tongue,or any other language that he knows,again in the hope that in this way he will be helped to remember the metaphorical word or expression. And when it comes to metaphors that are at the same time Greek loans into English, the foreign learner gets some insight into English as well[9]. Consider trapezoid in (8) b. By explaining the several instances of the occurrence of metaphor discussed in this paper,the student becomes aware of the way metaphor works in Greek and in this way he may be helped to understand a metaphor when he comes across it for the first time. It is also important for the student to realize that metaphor is present everywhere and to be on the alert for it. Novel metaphors being different in nature,i.e. original and creative should be dealt with in a different way. Students must be exposed to a large amount of novel metaphors of several styles,i.e. newspaper,literature and become aware of how these metaphors are exploited by their creators,if they are to become competent in interpreting metaphors met with and in producing their own appropriately. Advanced students will have a lot of fun in collecting examples of metaphorical expressions during their studies and background reading, and deciding through discussion in class,which of the three groups they belong to.

Concerning the fourth question "When should we teach metaphor?",we believe that metaphors should be treated as and when they appear. However,sometimes the teacher himself may decide to present,explain and practise certain metaphors which brings us to our fifth question "What exactly and how much of metaphor should be

taught?" This will have to be left to the teacher's discretion, taking into consideration parameters such as the age of the group being taught,the language level of the group and the purpose for which the students are learning the foreing language.

Our final point will be that of the exploitation of metaphor in class for humanitarion reasons. A multi-national,and thus multi-lingual,class like the ones we have in the school of Modern Greek offers a unique experience of contact and understanding to its students.

It is well known that reality is perceived in different ways by different cultures,and this is reflected in language in general and also in metaphor in particular.

By urging students to think of the equivalent metaphorical expressions in their mother tongues or other languages that they know,they are thrilled to discover similarities but also willing to discuss differences. In both cases interesting discussions develop,where pects of several cultures are explained,understood and justified. Students become aware of linguistic and cultural differences,learn to accept other viewpoints and are willing to expand their world views so as to accomodate elements of cultures strange to them. Thus,several cultures are considered,not only through language similarities but also via their differences and friendship and solidarity are cultivated.

It is our hope that this close contact of individuals in the multi-national classroom may provide another step towards international understanding and peace.

Notes

1. Examples (1) and (2) are taken from Dimitrakopoulou and Mozer (1990).
2. M.G. = Modern Greek.
3. A literal translation is provided between angles.
4. Hadzipanayiotidou et al. (1984).
5. Examples (14) a,b,c, (15) a, (18) c and d are taken from Triantafyllides (1975: 31-32). Examples (16),(17) and (19) are taken from the Modern Greek Grammar of the Demotic Greek (1978: 184-185).
6. σιδεροκέφαλος: a wish to couples just married or to people appointed to civil service posts.
7. Examples (20) b,c,d,(21) b,c,(22) a and b are taken from Trantafyllides (1967: 14).
8. (26) b and c are instances of metonymy.
9. Hadzipanayiotidou et al. (1984)

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